



HANDEL + HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

2015-2016 BICENTENNIAL SEASON

MOZART REQUIEM

October 2 + 4, 2015
Symphony Hall

BOSTON BALLET

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Cello photo by Eric Kulin. The Hamburg Ballet by Holger Badenow

WELCOME TO MOZART REQUIEM

I am very pleased to welcome you to Mozart Requiem, the first program of the 2015–2016 Bicentennial Season. The Handel and Haydn Society was founded in 1815. Last season we began our celebration of its grand anniversary with unforgettable concerts and initiatives. This weekend kicks off a second round of ambitious Bicentennial programming. The year ahead includes masterpieces of the Baroque and Classical eras across nine subscription concerts, in addition to a special Bicentennial concert at King's Chapel; local community events; and tours to California, Montreal, and Washington, D.C.

I am honored to have been elected Chairman of the Board of Governors at the start of this milestone season. I thank my predecessor, Nick Gleysteen, for his five years of distinguished leadership. We owe much to him for his tireless service to H+H. I also thank Marie-Hélène Bernard for her transformational leadership as Executive Director and CEO. After eight years of extraordinary service to H+H, she was appointed President and CEO of the St. Louis Symphony in July. We wish her the greatest success in her new position.

This month marks the start of another important chapter in H+H's history as we welcome David Snead as the Society's new President and CEO. He comes to us from the New York Philharmonic where he was a highly successful senior executive responsible for marketing and customer experience. David has managed nearly every aspect of operations throughout his long and distinguished career in performing arts. I invite you to join me in welcoming David to the H+H family this fall.

H+H is proud of its artistic excellence, its deep community engagement, and its financial strength. At our recent Annual Meeting, we noted last season's significant achievements in musical performance and education; the fantastic public reception of our ongoing Bicentennial celebration; our balanced budget; and the tremendous progress of our capital campaign, *Instrumental Voices*, which has raised over \$11 million toward a \$12 million goal. Needless to say, none of this would be possible without the tremendous generosity and commitment of our community.

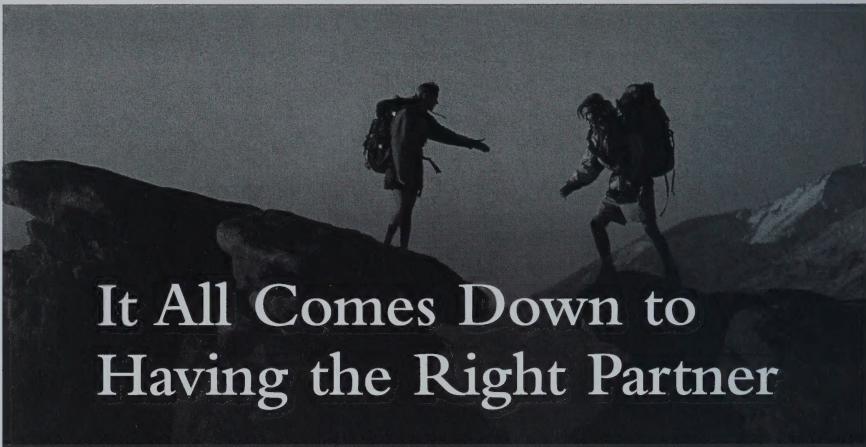
As always, we sincerely thank you for your involvement in the Handel and Haydn Society. We look forward to your participation over the coming year as the Bicentennial draws to a close and H+H presses forward into its third century of performing some of the world's most beautiful music in fresh, exciting ways.

Sincerely,



W. Carl Kester
CHAIRMAN





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ABOUT THE HANDEL AND HAYDN SOCIETY

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the United States and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music. In addition to its local subscription series, tours, and broadcast performances, H+H reaches a worldwide audience through ambitious recordings including the critically acclaimed Haydn, Vol. 1 (2013), the best-selling *Joy to the World: An American Christmas* (2013), and Handel's *Messiah* (2014), recorded live under Christophers' direction at Symphony Hall. Releases for the 2015-2016 Season include Haydn *The Creation* and Haydn, Vol. 2.

H+H's esteemed history began in 1815 when a group of middle-class Bostonians formed a choral society to bring the best music of Europe to their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the U.S. premieres of many iconic works including Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St. Matthew Passion* (1879).

In 1985, H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes six youth choruses. H+H also maintains partnerships with higher education institutions and presents free concerts and lectures at local libraries, community centers, and museums.

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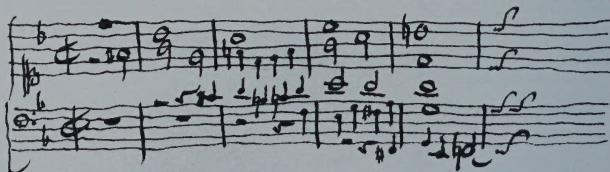
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Friday, Oct 2, 2015

9.30pm, following the
Mozart Requiem concert

Lucca Back Bay
116 Huntington Ave, Boston
Down the street from
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\$35 per person
Tickets available at the door.

Celebrate the opening
of H+H's 2015-2016
Season and its newest
CD, Haydn *The Creation*,
with Artistic Director
Harry Christophers,
guest soloists, and
members of the H+H
Period Instrument
Orchestra and Chorus.



ARTISTIC DIRECTOR'S NOTE HARRY CHRISTOPHERS

We are now in full swing of our continuing Bicentennial celebrations and just as we opened last season with the Baroque side of our Society's namesake, Handel, we open this season with the classical side, Haydn.

Part of Haydn's oratorio, *The Creation*, was performed at our very first concert back on Christmas Day of 1815 in King's Chapel, so I have included one of its scenes on the first half of this concert alongside the incredible Symphony No. 99. As a clarinetist (of sorts!) I always loved No. 99 because it is the first symphony in which Haydn uses clarinets. In fact, finally we have the full wind band, or "Harmonie," as it was called in German.

I have also included what can only be called a gem of an oddity which was also on the programme of Christmas Day 1815: Samuel Webbe's *When winds breathe soft*. Webbe was a well known composer of glees, of which this is one, and he held a unique position in late 18th century England as organist and choirmaster at the Portuguese Chapel, the only place in London where the Catholic liturgy could be celebrated.

No tribute to the classical repertoire could be possible without the inclusion of Mozart, so we revisit his Requiem which we premiered in Boston in 1857, and which we recorded from our most recent performance of it in Symphony Hall in April 2011. One of the most important aspects of H+H over the years has been the nurturing of young talent and I am delighted to field a quartet of soloists who are already making a significant impact on the classical scene; two of them are making their debuts with H+H, Lauren Snouffer and Hannah Pedley.

As most of you know, we closed last season with Haydn's *Creation*, which was recorded live at Symphony Hall, and I am delighted to say that our producer, Raphaël Mouterde, and our engineer, Jim Donahue, have worked wonders so that we can have it on sale today in our shop. I believe it is the best CD we have recorded thus far and I am sure you will not be disappointed. The energy, commitment, attention to detail, and quality playing and singing from all involved are fitting tributes to H+H.



PHOTO: JAMES DOYLE

PROGRAM MOZART REQUIEM



FRIDAY, OCTOBER 2, 2015 AT 7.30PM
SUNDAY, OCTOBER 4, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, conductor

Lauren Snouffer, soprano

Hannah Pedley, mezzo-soprano

Robert Murray, tenor

Dashon Burton, bass-baritone

Handel and Haydn Society Period Instrument Orchestra and Chorus

Symphony No. 99 in E-Flat Major, Hob. I/99

Joseph Haydn
(1732-1809)

Adagio – Vivace assai

Adagio

Menuet: Allegretto

Finale: Vivace

When winds breathe soft

Samuel Webbe
(1740-1816)

Part 1, Scene 4 from *The Creation*, Hob. XXI:2

Haydn

Recitative: *And God said: Let there be lights*

Recitative: *In splendor bright is rising now*

Trio and Chorus: *The heavens are telling*

Lauren Snouffer, soprano

Robert Murray, tenor

Dashon Burton, bass-baritone

INTERMISSION

Requiem, K.626

Wolfgang Amadé Mozart
(1756-1791)

Lauren Snouffer, soprano

Hannah Pedley, mezzo-soprano

Robert Murray, tenor

Dashon Burton, bass-baritone

Program Sponsors

This program is generously underwritten by Michael Scott Morton.

The artists' appearances are made possible by the generous support of the following individuals:

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane & Wat Tyler.
The Education Program is funded in perpetuity by Karen S. & George D. Levy.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

These performances are being recorded for broadcast on 99.5 WCRB. Broadcasts are generously underwritten by Howard & Darcy Fuguet.

The Handel and Haydn Society is grateful to the Mattina R. Proctor Foundation, the Peacewoods Charitable Fund, Peter G. Manson & Peter A. Durfee, and John J. Winkleman Jr. for supporting the Haydn *Creation* recording.

The concert runs approximately 2 hours, including intermission.
Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org) a national organization that supports and promotes professional, volunteer, and youth choruses; of the National Guild for Community Arts Education (nationalguild.org); and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.



The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (provocal.org).

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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR THE BICENTENNIAL CHAIR

The 2015–2016 Bicentennial Season marks Harry Christophers' seventh year as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the U.S. by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO BY STEPHEN COOPER

HANDEL AND HAYDN SOCIETY ARTIST PROFILES



Lauren Snouffer, soprano

Recognized for her unique artistic curiosity and world-class performances spanning the music of Claudio Monteverdi and Johann Adolphe Haase through to György Ligeti and George Benjamin, American soprano Lauren Snouffer is making her Handel and Haydn Society debut.

Her performances this season include Beethoven *Egmont* with Markus Stenz and the Baltimore Symphony Orchestra, Poulenc's *Gloria* with the Houston Ballet, and Handel's *Messiah* with Mercury Baroque. On the stage, she returns to Houston Grand Opera in two productions: she sings Cherubino in *Le nozze di Figaro* conducted by Harry Bicket in a production by Michael Grandage; and she bows as Carrie Pipperidge in *Carousel* conducted by Richard Bado and directed and choreographed by Rob Ashford.

A recent graduate of the Houston Grand Opera Studio, Ms. Snouffer has performed with the company in *L'italiana in Algeri*, *Show Boat*, *The Rape of Lucretia*, and *Il barbiere di Siviglia*. She was a winner of a 2013 Sara Tucker Study Grant from the Richard Tucker Music Foundation, a Richard F. Gold Career Grant bestowed by Houston Grand Opera, and was a grand finalist in the 2012 Metropolitan Opera National Council Auditions. She graduated from Rice University and The Juilliard School.

Hannah Pedley, mezzo-soprano

Mezzo-soprano Hannah Pedley brings dramatic flair and instinct to both the opera stage and the concert hall. She is making her debut with the Handel and Haydn Society.

She has toured with Harry Christophers and The Sixteen, sung *Messiah* with the City of Birmingham Symphony Orchestra, and performed frequently with English Touring Opera and Opera Holland Park. She recently sang the role of the Mad Hatter in Opera Holland Park's production of *Alice in Wonderland* and covered the role of Melissa in *Anna Nicole* at the Royal Opera House.

PHOTO: CLARENCE ADAMS



Ms. Pedley has a keen interest in contemporary music and has created roles in *The Witch* by Andrew M. Wilson at Tavistock Festival, *Hollow Hill* by Ian McQueen at Buxton Festival, *Fade* by Stefan Weisman for Second Movement, and *Twitterdammerung* at the Royal Opera House.

On the concert platform, she has performed the entire main oratorio repertoire and has recently appeared in Mahler's Symphony No. 3 with Birmingham City Choir and in Elgar's *Sea Pictures* with Ely Sinfonia. This season she will perform in Beethoven's Ninth Symphony with the Warsaw Philharmonic on its U.K. tour and is recording Elina Firsova's *Night Songs* with the Marsyas Trio for Meridian Records.

Robert Murray, tenor

Tenor Robert Murray returns to the Handel and Haydn Society after last appearing in *Jephtha* in 2013. He studied at the Royal College of Music and the National Opera Studio, won second prize in the Kathleen Ferrier awards, and was a Jette Parker Young Artist at the Royal Opera House Covent Garden. Operatic roles at the Royal Opera House include Tamino in *Die Zauberflöte*, Lysander in *A Midsummer Night's Dream*, and Don Ottavio in *Don Giovanni*.

On the concert stage, Mr. Murray has sung Haydn's *Nelson Mass* with Sir John Eliot Gardiner for the BBC Proms, Handel's *Solomon* with the Norddeutscher Rundfunk in Hamburg, Mozart's C Minor Mass both with the City of Birmingham Symphony Orchestra and with Le Concert D'Astrée, and Mozart's Requiem at London's Barbican Mostly Mozart Festival with Harry Christophers and The Sixteen.

In recital he has performed at the Newbury, Two Moors, and Aldeburgh festivals; toured *Die Schöne Müllerin* extensively with Malcolm Martineau; recorded a recital of Brahms, Poulenc, and Barber with Simon Lepper for Voices on BBC Radio 3; and performed "On Wenlock Edge" with the Dante Quartet at London's Wigmore Hall.

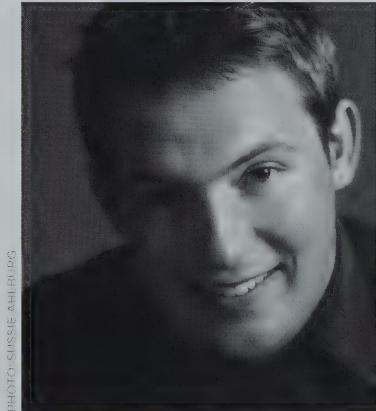


PHOTO: SUSIE AHRENS

HANDEL AND HAYDN SOCIETY ARTIST PROFILES



Dashon Burton, bass-baritone

Bass-baritone Dashon Burton last performed with the Handel and Haydn Society in Handel's *Samson* in 2014. Recently he sang in the new *St. Mark Passion* at the Oregon Bach Festival, performed the role of Jesus in *St. Matthew Passion* at the Carmel Bach Festival, and appeared with the American Classical Orchestra as a soloist in Bach's Mass in B Minor at Alice Tully Hall.

Mr. Burton brought home a top prize from the 2012 ARD International Music Competition in Munich, as well as the first prize in oratorio from the 49th International Vocal Competition in 's-Hertogenbosch, the Netherlands. These awards followed his first place wins in both the 2012 Oratorio Society of New York's Competition and the Bach Choir of Bethlehem's Competition for Young American Singers.

In addition to his work in early music, he is an avid performer of new music and has premiered works by many living composers. He is a founding member of Grammy Award-winning Roomful of Teeth, with which he tours internationally. This vocal ensemble is devoted to the performance of new compositions using the fullest possible range of vocal techniques.

Mr. Burton began his professional studies at Case Western Reserve University, graduated from the Oberlin College Conservatory of Music, and received his Master of Music degree from Yale University's Institute of Sacred Music.

EXPERIENCE THE HANDEL AND HAYDN SOCIETY OUTSIDE THE CONCERT HALL



H+H at Concerts on the Point

Westport Point United
Methodist Church
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Sunday, November 22, 2015

3pm

Ian Watson leads Margot Rood, Emily Marvosh, and members of the H+H Period Instrument Orchestra in a program of Bach, Handel, Vivaldi, and Monteverdi.

Tickets: \$10 and \$25

Purchase tickets at
concertsatthe-point.org.

H+H at the Isabella Stewart Gardner Museum

25 Evans Way
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Sunday, December 13, 2015

1.30pm

Aisslinn Nosky and Ian Watson co-direct the complete Brandenburg concertos by J.S. Bach.

Sunday, April 3, 2016

1.30pm

Aisslinn Nosky leads members of the Period Instrument Orchestra in works by Mendelssohn.

Limited ticket availability. Tickets for the April performance go on sale to Museum members on November 18 and to the general public on December 2. Purchase at gardnermuseum.org/music.

Full season listing available at handelandhaydn.org.

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TUE OCT 6 8PM

Andris Nelsons, conductor
Nadezhda Serdyuk, mezzo-soprano
Tanglewood Festival Chorus
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RACHMANINOFF *Symphonic Dances*



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SAT OCT 17 8PM

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STRAUSS *Elektra*

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2015–2016 SEASON
OCTOBER 1–APRIL 23



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Ian Watson*

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† Concertmaster

* Principal

String players are listed
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Chorus prepared by Harry Christophers

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Jennifer Ashe

Jessica Cooper

Monica Hatch

Shannon Larkin

Margot Rood

Annie Simon

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Sarah Yanovitch

Alto

Julia Cavallaro

Carrie Cherone

Douglas Dodson

Mary Gerbi

Katherine

Growdon

Catherine

Hedberg

Margaret Lias

Miranda Loud

Emily Marvosh

Clare McNamara

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Michael Barrett

Marcio de

Oliveira

Ethan DePuy

Brian Giebler

Eric Perry

Alex Powell

Stefan Reed

Patrick T. Waters

Bass

Jonathan Barnhart

Glenn Billingsley

Woodrow Bynum

Jacob Cooper

Bradford Gleim

Scott Allen

Jarrett

David McFerrin

David Tinervia

MOZART REQUIEM PROGRAM TEXTS

Webbe: *When winds breathe soft*

When winds breathe soft, along the silent deep,
The waters curl, the peaceful billows sleep:
A stronger gale the troubled waves awakes;
The surface roughens, and the ocean shakes.

More dreadful still, when furious storms arise,
The mounting billows bellow to the skies;
On liquid rocks the tott'ring vessels toss'd,
Unnumber'd surges lash the foaming coast:
The raging waves, excited by the blast,
Whiten with wrath, and split the sturdy mast.

When, in an instant, He who rules the floods,
Earth, air, and fire, Jehovah God of gods!
In pleading accents speaks his sovereign will,
And bids the waters and the winds be still.
Hush'd are the winds, the waters cease to roar;
Safe are the seas, and silent as the shore.

Now say, what joy elates the sailors breast,
With prosp'r'ous gale so unexpected blest!
What ease, what transport in each face is seen!
The heavens look bright, the air and sea serene:
For ev'ry plaint we hear a joyful strain
To Him, whose pow'r unbounded rules the main.

Haydn: *The Creation, Part 1, Scene 4*

RECITATIVE (URIEL)

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

RECITATIVE (URIEL)

In splendor bright is rising now the sun and darts his rays; an am'rous, joyful, happy spouse, a giant proud and glad to run his measur'd course. With softer beams and milder light steps on the silver moon thro' silent night. The space immense of th'azure sky innum'rous host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus His power:

TRIO AND CHORUS

CHORUS

The heavens are telling the glory of God; the wonder of his works displays the firmament.

GABRIEL, URIEL, RAPHAEL

To day that is coming speaks it the day; the night that is gone to following night.

CHORUS

The heavens are telling the glory of God; the wonder of his works displays the firmament.

GABRIEL, URIEL, RAPHAEL

In all the lands resounds the word, never unperceived, ever understood.

CHORUS

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Mozart: Requiem

I. INTROIT: REQUIEM

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to you in
Jerusalem.

Hear my prayer,
to you all flesh will come.

II. KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. SEQUENZ

1. DIES IRAE

Dies irae, dies illa
Solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

2. TUBA MIRUM

Tuba mirum spargens
sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous
sound
throughout earth's sepulchers
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Death and nature will be astounded,
when all creation rises again,
to answer the judgment.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. REX TREMENDAE

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. RECORDARE

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultiōnis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

5. CONFUTATIS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. LACRIMOSA

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

IV. OFFERTORY

1. DOMINE JESU

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Quam olim Abrahae promisisti
et semini ejus.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.

Which was promised to Abraham
and his descendants.

2. HOSTIAS

Hostias et preces tibi, Domine,
laudis offerimus.
Tu súcipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

V. AGNUS DEI

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Sacrifices and prayers of praise, Lord,
we offer to you.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

We entertain ideas and conversation.



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PROGRAM NOTES **H+H TREASURES**

On January 1, 1791, Joseph Haydn (1732-1809) arrived in England. This visit, the first of two Haydn would make between 1791 and 1795, was a new adventure for the composer who had only recently moved to Vienna after the death of his long-time patron and employer Prince Nikolaus Esterházy.

As a young boy, Haydn was known for his good voice. This talent offered Haydn educational opportunities that his father, a wheelwright, could not give him. When Haydn was about eight years old, he became a choirboy at St. Stephen's Cathedral in Vienna, where he remained for the next ten years. After leaving St. Stephen's, Haydn said he had to "eke out a wretched existence" as a teacher and performer.

In 1761, Haydn became Vice-Kapellmeister to the Esterházy house, one of the most powerful and influential families in the Austrian empire. Within five years, he was

promoted to Kapellmeister and remained actively employed until 1790, when Prince Nikolaus died and his successor disbanded the court orchestra. Officially, Haydn was still associated with the family; however, he was free to pursue other opportunities as well.

Because Haydn's music was known in England and Europe, concert promoters had tried to entice him with concert tours, but none succeeded until the violinist Johann Peter Salomon came to Vienna in 1790. Haydn's first trip to London (1791-1792) was a resounding success and a second tour was soon planned for 1794.

Haydn composed his Symphony No. 99 in E-flat major in Vienna as he prepared for his second trip to London. The symphony was scheduled for February 3, 1794, the opening concert of Salomon's new season, but the premiere was

postponed one week because Haydn did not arrive in London until February 5. There had been concern about the composer making this second trip in light of the political unrest in France, but Haydn was determined to go.

Haydn's Symphony No. 99, the first scored with clarinets, features the woodwinds prominently. For example, in the slow introduction of the first movement, the winds lead the transition to the main section of the movement, *Vivace assai*. There are also solo passages for the woodwinds in all four movements.

Throughout the symphony, Haydn moves fluidly between imposing and playful sounds. In the first movement, the slow introduction vacillates between the two feelings, as Haydn isolates instrumental groups in preparation for the faster and more unified sound of the main part of the movement. In the second movement, Haydn constructs phrases that are constantly striving toward a new musical goal even as another is achieved, evoking the twists and turns of a journey.

In contrast, the final two movements suggest a mock seriousness. The third movement, a minuet and trio, is a light-hearted dance, while in the fourth movement Haydn recalls the second in both the interplay of the woodwinds and the sense of wandering or exploration. In this last movement, however, the tone is more spirited and includes moments of pausing, stopping, and starting that are considered to be Haydn's trademark.

Haydn spent the first half of the 1790s on his London tours; the second half of the decade was devoted to *The Creation*. Salomon gave Haydn the libretto as an enticement for the composer to return to England one more time. Haydn, however, did not set the oratorio for London. *The Creation* was premiered at a private performance in Vienna on April 30, 1798.



Instrument Profile: Basset Horn

The basset horn, a low-sounding member of the clarinet family pitched in the key of F, appeared in Europe as early as the 1750s. Various myths regarding the origin of the instrument's name have emerged, ranging from the inventor being a man named Mr. Horn, to the suggestion that the instrument sounds similar to a basset hound. In all probability the name, basset horn (English), or *Bassetthorn* (German), or *cor de basset* (French), or *corno di bassetto* (Italian), is simply derived from the diminutive form of bass, i.e. "small bass" = "basset," together with "horn," referring to the early instruments' curved shape and brass bell. Interestingly, the earliest known reference can be found in Leopold Mozart's catalogue of his son's compositions where he refers to young Wolfgang's duets for "Corno di Baßetto" in 1768. An important feature which, other than its low pitch, sets the basset horn apart from the clarinet, is its range, which extends a third below the E of a normal, soprano clarinet, down to written C, or sounding F. It is this extended length which helps to create the instrument's hauntingly veiled sound.

Mozart grew up more or less surrounded by the basset horn in its nascent stage. By the time Mozart reached Vienna, locally-made instruments had not only improved, but were expertly played by the best clarinettists. Mozart clearly loved writing for the basset horn which he used not only for solemn moments such as the aria "Traurigkeit", from *Die Entführung aus dem Serail* and the *Masonic Funeral Music*, but also in some lively trios for three basset horns and the lovely "Notturni" for three singers and a trio of basset horns. But clearly the instrument was at its most expressive in more solemn works such as Vitellia's aria "Non più di fiori" from *La Clemenza di Tito* and the Requiem.

-Eric Hoeprich, principal clarinet

The World Beyond

1732

Joseph Haydn is born in Rohrau, Lower Austria.

1740

Samuel Webbe is born in Minorca.

The reigns of Frederick the Great of Prussia and Maria Theresa of Austria begin.

1745

Johann Peter Salomon, violinist and concert organizer who brought Haydn to London, is born in Bonn.

1746

College of New Jersey is chartered. The fourth college founded in British North America, it will be renamed Princeton University in 1896.

1750

J.S. Bach dies in Leipzig.

1756

Mozart is born in Salzburg.

1775

Paul Revere rides to Concord, Massachusetts on April 8th to warn residents of an imminent attack by British soldiers the next day. Although that did not happen, British troops did march on Concord and Lexington the following week.

1784

Hannah Adams (1755-1831) publishes *An Alphabetical Compendium of the Various Sects*, a book outlining world religions. Considered the first woman in America to support herself by writing, Adams also published other works on history and religion.

1791

Mozart begins composing the Requiem, but dies before the work is completed. Portions of the unfinished work are sung at his memorial service in December.

1793

Mozart's Requiem, as completed by Franz Süssmayr, is performed at a concert benefiting Mozart's widow and children.

On January 21, Louis XVI of France is guillotined; his wife, Marie Antoinette is guillotined in October.

1794

On February 10 Haydn's Symphony No. 99 in E-flat major is premiered at the Hanover Square Rooms in London.

1809

Haydn dies in Vienna. At a memorial service in June, Mozart's Requiem is performed.

The text, which describes the creation of the world, is based on the Old Testament and *Paradise Lost* by the English poet John Milton (1608-1674). At the end of Part 1, day and night are distinguished and described in two recitatives and the fourth day of creation is celebrated in the joyous chorus "The heavens are telling."

Haydn composed less as he grew older, but remained an important part of Viennese musical life. Even Napoleon Bonaparte, after occupying the city in 1809, placed an honor guard outside the composer's home. Haydn died on May 31, 1809.

In his biography of Haydn, Albert Christoph Dies relates a conversation between Haydn and Mozart just before Haydn's first trip to England, in which Mozart said the two were saying "adieu" for the last time; Haydn never imagined he would not see his friend again.

The life of Wolfgang Amadé Mozart (1756-1791) was very different from that of Haydn. Mozart was the only surviving son of the violinist, composer, and author Leopold Mozart. Recognizing his young son's talent, Leopold arranged for Wolfgang—and often his sister Anna Maria—to perform throughout Europe. These tours gave Mozart invaluable first-hand experience with the diverse compositional styles prevalent throughout the Continent and England.

Mozart's unsuccessful search for a position at a major European court marked much of the 1770s. In 1781, the composer moved to Vienna and married Constanze Weber, two decisions that strained his relationship with his family in Salzburg.

Mozart never received the appointment he sought, but as a free-lance musician in Vienna in the 1780s, he taught, published, performed, and composed on commission. In 1791, Mozart accepted a commission to compose a Requiem Mass, a musical setting of the texts of the Mass for the Dead. Although the person who delivered the commission did not identify himself at the time, the mysterious patron was a wealthy nobleman, Franz Count Walsegg (1763–1827), who was in the habit of commissioning works anonymously. When sponsoring a private performance of a musical composition he commissioned, Count Walsegg often copied it out in his own handwriting and removed the composer's name, becoming the "composer" of the work himself. This specific commission of a requiem was in honor of the count's wife who had died earlier that year.

Mozart died on December 5, 1791, leaving the Requiem unfinished. In order to satisfy the terms of the agreement, Mozart's widow turned to two composers who had worked with her husband. The first, Joseph Eybler, returned the work to Constanze incomplete. She then asked Franz Süssmayr (1766–1803), who later in his career became well known for his operas and was appointed Kapellmeister for German opera at the National Theater.

Mozart had completed the opening movements of the Requiem (through the Kyrie in addition to eight measures of the Lacrymosa) and sketched vocal and instrumental parts for the other movements. Working from Mozart's sketches, Süssmayr completed Mozart's Requiem by March 1792 and this version was premiered at a benefit concert sponsored by the *Gesellschaft der Associerten Cavalerie* (Society of Associated Gentlemen) on January 2, 1793. This was the same group of noblemen, led by Gottfried Baron van Swieten, who would commission Haydn to compose *The Creation* three years later.

In the first movement, Mozart layers the sound of the winds, strings, and voices into a supplication for the deceased. The use of chant in the second section and the combining of the first two sections in the final part intertwine old and new into a prayer for eternal rest.

The Kyrie is a fugue in which the imitation in the voices can be heard in the melding of the text, so that "kyrie" and "eleison" often sound simultaneously. Mozart's dramatic choral writing continues in movements such as Dies irae and Rex tremendae. In the latter movement, layers of voices, strings, and winds flow from a homophonic opening. However, at the last line the vocal and orchestral parts are separated to release the tension, musically underscoring this plea for mercy.

One of the most recognizable movements, Lacrymosa, opens as a lyrical aria for chorus. The Lux aeterna musically unites the prayer for eternal rest (requiem) and perpetual light (lux aeterna). This final movement was composed by Süssmayr; he brought back the music of the first movement, rounding out the Requiem with a direct reference to the only movement completed by Mozart.

The Handel and Haydn Society was founded on March 24, 1815 to improve sacred music performance in Boston. Its namesake composers represented both traditional (Handel) and contemporary (Haydn) music. The music of other composers, such as Samuel Webbe (1740–1816), who was known as the greatest English composer of glees—or songs with at least three vocal parts—was also sung frequently at early H+H concerts. As H+H grew, it took on new musical challenges, including the American premiere of Haydn's *The Creation* in 1819 and the Boston premiere of Mozart's Requiem in 1857.

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BICENTENNIAL BEAT FROM THE ARCHIVES

BOSTON MUSIC HALL.

Sunday Evening, March 29th, 1857.

Mozart's Requiem!

THE
HANDEL & HAYDN SOCIETY,

MR. S. THALBERG,

MADAME D'ANGRI,

MADAME JOHANNSEN,

MRS. LONG,

MR. WEINLICH,

MR. ARTHURSON.

Conductor, - - - - - Carl Zerrahn.

Organist, - - - - - F. J. Müller.

TO COMMENCE AT 7 1-2 O'CLOCK.

J. S. POTTER'S PRINTING ESTABLISHMENT, 2 SPRING LANE, BOSTON.

This program from March 29, 1857 was for H+H's second performance of Mozart's Requiem; H+H had premiered the work in Boston two months earlier.

Both concerts opened with Mozart's Requiem while the second half featured Sigismund Thalberg (1812-1871), one of the most famous pianists of the nineteenth century.

A Closer Look:

When winds breathe soft by Samuel Webbe (1740-1816)

In England, Samuel Webbe became known as one of the greatest composers of glees, part-songs popular with singing societies. In *When winds breathe soft*, often described as Webbe's masterpiece, the composer wrote musical passages that reflect the descriptive text.

The score for *When winds breathe soft* by Samuel Webbe as published in *The Old Colony Collection of Anthems selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth and the Handel and Haydn Society in Boston*, a songbook used by H+H.

In preparing for its first concert, H+H requested specific pieces be published in *The Old Colony Collection*, its first venture into music publishing.

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at handelandhaydn.org/shop.



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The Education Program is endowed in perpetuity by Karen S. and George D. Levy. Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir and to Lucas Wegmann, sponsor of Kevin McDonald and the Young Men's Chorus.

Upcoming Performances

H+H Singers performs at Springhouse Senior Living Center
November 2
Jamaica Plain, MA

Youth Chorus performs with Cape Cod Children's Chorus
November 14
Barnstable, MA

VAP Choruses Messiah Caroling
November 27-29
Symphony Hall

VAP Winter Choral Concert
December 6
United Parish
Brookline, MA

See the Education Program in action at handelandhaydn.org/education.



H+H AT KING'S CHAPEL

Bicentennial Concert

Saturday, November 21 at 7pm
King's Chapel, 58 Tremont Street, Boston

Hear history echo through the centuries at this special concert for the Handel and Haydn Society Bicentennial. Inspired by the first H+H performance, at King's Chapel on Christmas Day in 1815, Harry Christophers leads members of the H+H Chorus and organist Ian Watson through a program of choral works, including selections from *The Old Colony Collection*, a hymn book published by H+H in 1823, and music sung at that very first concert, concluding as it did with the "Hallelujah" chorus from *Messiah*.

Tickets \$30, limited availability.
Purchase at handelandhaydn.org/bicentennial-concert
or call 617 266 3605.

King's Chapel Recital Series

Join H+H for free lunchtime recitals on Tuesdays throughout the season. These intimate performances at the site of H+H's first concert begin at 12:15pm and last approximately 30 minutes.

November 17, 2015
January 12, 2016
March 1, 2016
May 3, 2016
June 7, 2016

Full program details at handelandhaydn.org.

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NEC's Jordan Hall

Handel Messiah

Friday, Nov. 27, 2015 at 7.30pm
Saturday, Nov. 28, 2015 at 3pm
Sunday, Nov. 29, 2015 at 3pm
Symphony Hall

Holiday Sing

Saturday, Dec. 12, 2015 at 1pm + 3pm
Great Hall, Faneuil Hall

Bach Christmas

Thursday, Dec. 17, 2015 at 7.30pm
Sunday, Dec. 20, 2015 at 3pm
NEC's Jordan Hall

All Haydn

Friday, Jan. 29, 2016 at 7.30pm
Sunday, Jan. 31, 2016 at 3pm
Symphony Hall

All Beethoven

Friday, Feb. 26, 2016 at 7.30pm
Sunday, Feb. 28, 2016 at 3pm
Symphony Hall

Bach St. John Passion

Friday, March 11, 2016 at 7.30pm
Sunday, March 13, 2016 at 3pm
Symphony Hall

Mozart and Beethoven

Friday, April 8, 2016 at 7.30pm
NEC's Jordan Hall
Sunday, April 10, 2016 at 3pm
Sanders Theatre

Handel Saul

Friday, April 29, 2016 at 7.30pm
Sunday, May 1, 2016 at 3pm
Symphony Hall

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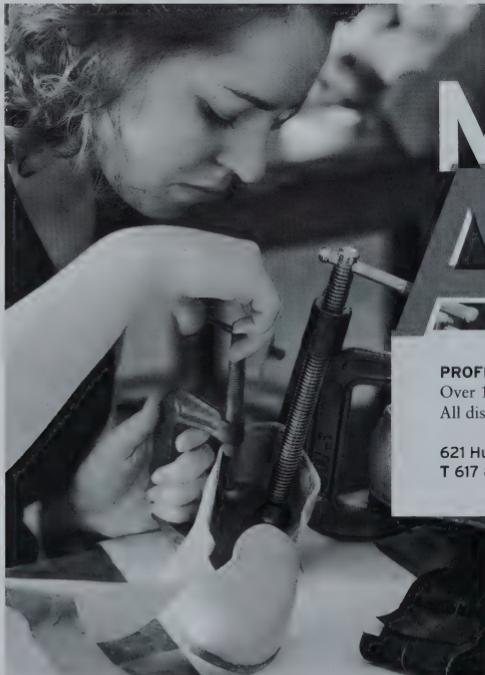
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MY H+H: COLLECTING TESTIMONIALS TO CELEBRATE 200 YEARS

"I have many personal memories of H+H: The blue blouses and cummerbunds for the Chorus in the Hogwood days that reflected off the scores and made everyone look a little green; Hogwood's unfortunate taste for chocolate-covered espresso beans during the 1995 tour that made the tempos for *Dixit Dominus* gradually increase so that by Atlanta they were almost unsingable; a review of that same concert that called [oboist] Stephen Hammer an 'MVP'; guest conductor William Christie's penchant for kissing the entire Chorus before each of his 11 performances; [soprano] Gail Abbey bringing candy canes to the recording sessions for *All is Bright* to help get us in the spirit of recording Christmas music in April.

After 9/11, there were a few weeks when I couldn't sing at all. I would open my mouth and breathe to sing, and begin weeping instead. I know [Haydn] *The Creation* had already been programmed, but I don't think a better piece could have been selected. It was in practicing for that that I finally got my voice back. Grant's direction of that piece, and the Mozart *Ave verum corpus* that we sang for an H+H staffer who was lost, was thoughtful, sensitive, moving, and filled with hope. It was the perfect way to begin recovery from the horror."

SHANNON LARKIN, H+H CHORUS



Share your story and be a part of history.

We are gathering memories, photos, and impressions to create a snapshot of H+H at 200 to be placed in the archives. Please visit handelandhaydn.org/my-hh or tag #myhandh200 to join the conversation.

Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the Shop today.

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LESSONS AND CAROLS
Friday, December 11; 6:00pm

BACH St. Matthew Passion, BWV 244
Saturday, February 27; 7:30pm

BACH Easter Oratorio, BWV 249
BACH Christ lag in Todesbanden, BWV 4
Saturday, April 16; 8:00pm

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- Nov. 15: Bleib bei uns, denn es will Abend werden, BWV 6
- Feb. 7: Der Himmel lacht! Die Erde jubiliert, BWV 31
- April 17: Christ lag in Todesbanden, BWV 4

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\$250 provides dress rehearsal space for H+H musicians for one performance.

\$75 enables someone from an underserved community to experience an H+H concert through the Heartstrings program.

Play a vital role in the life of the Handel and Haydn Society by donating today. Contribute toward the current season and make an immediate impact on H+H performances, community partnerships, and extensive educational activities.

To make a gift at this time, visit Patron Information at today’s performance or go online at handelandhaydn.org/support. If you have any questions about your gift, you may contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

INSTRUMENTAL VOICES

A Campaign for H+H



PHOTO: JAMES BOYLE

In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by a period performance organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations throughout the 2015-2016 Season.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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Single tickets \$25-\$69

**Choral Classics with
Joseph Flummerfelt**

Sat, Oct 10, 2015 / 8pm

NEC's Jordan Hall
Joseph Flummerfelt, Guest Conductor

Led by world-renowned choral conductor Joseph Flummerfelt, hear favorites such as Brahms' charming *Liederwaltzes* alongside diverse works by Verdi, Barber, Copland, Britten, Duruflé, Stravinsky, Victoria, Casals, Russell, and Fine.

For tickets: 617.868.5885 // cantatasingers.org

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The Handel and Haydn Society is grateful for the generous support of the following foundations, corporations, and government agencies. This support is key to H+H's continued artistic excellence and allows H+H to subsidize 90% of its Education Program.

HANDEL AND HAYDN CIRCLE

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H2 YOUNG PROFESSIONALS

H2, the young professionals group of the Handel and Haydn Society, enjoys unique events around Boston. Chat with new friends over drinks and meet musicians, while enjoying exclusive discounts.

After-parties this season:

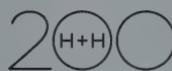
Baroque Masters: October 30, 2015

All Haydn: January 29, 2016

All Beethoven: February 26, 2016

Bach St. John Passion: March 11, 2016

H2 subscribers enjoy the four concerts with after-parties for only \$108. Learn more at handelandhaydn.org/h2.



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* Deceased

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The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

LEADERSHIP

Artistic Director:
The Bicentennial Chair
Funded by an anonymous donor

Principal Horn: Grace & John Neises Chair

Organ: Chair funded in perpetuity
in memory of Mary Scott Morton

Timpani: Barbara Lee Chair,
in memory of John Grimes

CHORUS

Handel and Haydn Society Chorus:
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Chorusmaster: Cabot Family Chorusmaster Chair
in memory of Ned Cabot

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Principal Viola: Chair funded in memory of Estah & Robert Yens
Principal Cello:
Candace & William Achtmeyer Chair
Principal Bass: Amelia Peabody Chair
Principal Oboe: Chair funded in part by Dr. Michael Fisher Sandler

NAMED FUNDS

Executive Director Fund for Excellence, in honor of Marie-Hélène Bernard
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John Grimes Fund
Robert N. Shapiro Endowment Fund

“I want to show my support for the long term future of H+H and its mission of not only performing classical music but of teaching music to hundreds of students each year in the greater Boston area.”

JOHN WINKLEMAN

1815 Society member John Winkleman first came to H+H more than 20 years ago for a performance of *Messiah*. Only after this first concert did he realize the great value of the organization as one he wanted to support. John has provided for H+H and several other charities by designating H+H as a beneficiary on his retirement account, ensuring the financial health of H+H for future generations.



20
H+H

Join the *1815 Society*

As the Handel and Haydn Society celebrates its Bicentennial year, now is a great time to help us “plan a legacy of music” to insure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

1815 SOCIETY

The Handel and Haydn Society thanks the following donors for including H+H in their long-term financial and estate plans.

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SUPPORT THE FUTURE OF H+H AND RECEIVE INCOME FOR LIFE!

The Handel and Haydn Society now accepts Charitable Gift Annuities (CGAs). It is a good way to support tomorrow's audiences and become a member of our **1815 Society** which honors those providing for H+H's future. CGAs enable donors to make a gift now, receive income for life, and ultimately provide a wonderful gift to sustain H+H's excellence in Baroque and Classical music.

How CGAs work:

1. Transfer assets to H+H.
2. You receive an income tax deduction (and may save capital gains tax).
3. H+H pays you a fixed amount each year, typically a portion tax-free.
4. When the gift annuity ends, the remaining principal passes to H+H.

Calculate your fixed income for life using our free online gift calculator at handelandhaydn.org/support/plannedgiving

Or contact Mike Peluse at
617 262 1815 or mpeluse@handelandhaydn.org.



SYMPHONY HALL PATRON INFORMATION

For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Cootrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at volunteers@handelandhaydn.org or 617 262 1815.

ATTENTION, STUDENTS!

Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

Box Office

Hours Monday-Friday, 10am-6pm
Phone 617 266 3605
Web tickets.handelandhaydn.org
Email boxoffice@handelandhaydn.org

Group Sales

Groups of 10 or more save 20%.
Email groups@handelandhaydn.org
or visit handelandhaydn.org/groups.

Pre-Concert Conversations

The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

PRE-CONCERT CONVERSATION LOCATIONS:

Symphony Hall: Higginson Hall (in the Cohen Wing)
NEC's Jordan Hall and Sanders Theatre: Inside the concert hall

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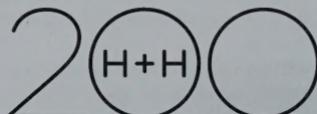
Merchandise

The Handel and Haydn Society offers gift items and recordings featuring the Period Instrument Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

SHOP LOCATIONS:

Symphony Hall: Cohen Wing near Higginson Hall
NEC's Jordan Hall: Orchestra level near the coat room
Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at handelandhaydn.org/shop.



Subscribe Today!

Join us for our 2015-2016 Bicentennial Season. Order forms are available at the patron information table in the lobby.

Two hundred years of the Handel and Haydn Society have brought times of great success and great challenge to Boston and our nation. We are deeply committed to the rich benefits of diversity and inclusion that our founders never knew. From volunteers and staff, from audience to musicians, from our mission and leadership, H+H actively promotes a wider world of inclusion. To learn more or share suggestions, please contact Director of Bicentennial and Community Engagement Emily Yoder Reed, ereed@handelandhaydn.org.



2015-16 **SEASON**

THE ROMANTIC GENERATION **Schubert + Brahms**

7 November, 8pm
St. Paul's Church, Cambridge

A BOSTON CHRISTMAS

20 December, 3pm
Old South Church, Boston

VERDI, MOZART, POULENC

5 March, 8pm
Sanders Theatre, Cambridge

BERNSTEIN + BEETHOVEN

14 May, 7:30pm
Zeiterion Theatre, New Bedford
15 May, 3pm
Sanders Theatre, Cambridge



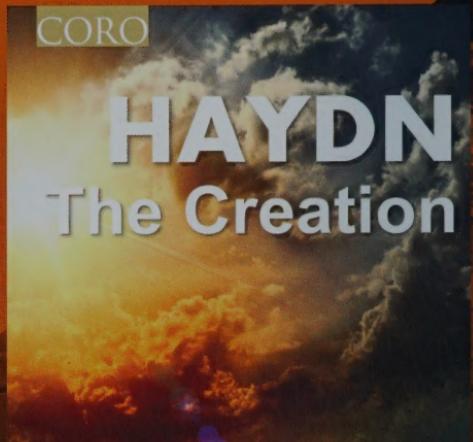
Back Bay
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Timed expressly for the Bicentennial, this recording captures the power and majesty of Artistic Director Harry Christophers leading the H+H Period Instrument Orchestra and Chorus. Recorded live in Symphony Hall, this cornerstone of the H+H repertoire is an essential addition to any music lover's catalog.



\$28 (2-CD set)

Harry Christophers will be signing Haydn *The Creation*, Mozart Requiem, and the Bicentennial Book in the Massachusetts Avenue lobby after the concert. Bring your item to the signing and receive a coupon for 10% off a future purchase at the H+H Shop.

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